

KBEA
CHINESE EXHIBITION
PROGRAM NO. _____

(ARRIVAL)

Early this month, two 707 jet aircraft carrying priceless art objects will touch down at Kansas City International Airport. The Exhibition of Archaeological Finds of the People's Republic of China will have arrived in the heartland of America.

Kansas City, Missouri, USA - the ^{7TH} ~~sixth~~ stop on an international tour that has already excited visitors in Paris, London, Vienna, Stockholm, Toronto, and Washington, DC.

Nobody knows exactly why Kansas City was chosen, but the reputation of the Nelson Gallery of Art-Atkins Museum of Fine Arts certainly played a part in the decision. The Gallery's physical abilities to mount such a large and complex exhibition is a factor, as is the staff expertise to do it well.

The ability ^{and} of the expertise ^{are} is not to be underestimated. The Nelson Gallery-Atkins Museum ranks among the top ten institutions of its kind in America, and in certain of its collections, it scores among the best two or three. American, European and Oriental collections are all represented.

For the Chinese Exhibition, the gallery is undergoing tremendous transformation. Thousands of board feet of lumber, tons of sheetrock wall material and hundreds of gallons of paint are producing a gallery within a gallery. A gigantic maze is being reproduced through which visitors will pass the nearly 400 objects in the collection. Inside the glass cases are primitive tools from the Stone Age, early pottery bowls for serving and eating food, amazingly-crafted bronze figures, and magnificent porcelain which even today remain unmatched in design.

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(Arrival)

On April 20, the Chinese Exhibition open^s₁ to what is expected to be the largest crowd ever to visit the Nelson Gallery. It is a tribute to Kansas City and to Missouri and also ^{to}~~the~~ Mid-America. It is an event which will remain unmatched for years to come.

~~This is Rob Martin.~~

People of all ages have been fascinated by the beauty and value of jade. In our own times, Jade, made into jewelry and other objects, is in great demand.

To the ancient Chinese jade had qualities beyond its artistic beauty and price. It had, they believed, the mystical power to preserve the human body after death. A common practice of the 2nd century BC and even before was to place discs or plaques of jade into the opening of a person's body after death. For example, a plaque may have been placed on the tongue.

In 1968, a team of military personnel of the People's Republic of China accidentally stumbled on to the tombs of a prince and princess who died in the period of 110 BC. What they found were the legendary jade burial suits which historians, and art scholars, AND ARCHAEOLOGISTS had speculated on for centuries but never uncovered.

Here were two jade suits, tailored to the size of their wearers and resting on a funeral stand long since collapsed with age. With the most careful of archaeological practices, the suits were removed from the graves.

Today, the suit of Princess Tou Wan (DOE-WAN) is traveling with the famed Chinese Exhibition and will be seen at the Nelson Gallery-Atkins Museum beginning April 20. Tou Wan's burial shroud consists of more than 2-thousand individually cut jade tablets joined together with solid gold thread. Her husband's suit was similarly crafted. One suit would have taken craftsmen the equivalent of a man working constantly 10 years to complete it. Jade is extremely dense — nearly hard as steel — and the ability of craftsman to

carve it and drill through it is a remarkable achievement, ^{of any} of the period, ~~the jade suits represent~~ [Tiny] [Four] holes in the corners of all of the thousands of tablets were needed for the threading of the gold strands used to tie them all together.

But what of the princely bearers who believed these magnificent shrouds would preserve their bodies from decay? They had gone to dust [^] and when discovered, the suits had totally collapsed. Nobody was left inside to hold them up.

#

There was in the 8th century a magnificent city in China called Ch'ang-an. At the bend of the Yellow River, it was a capital city - the largest planned metropolis anywhere in the world.

Today, we see some of its glory in the artifacts uncovered in the last quarter century and now revealed to the western world in the exhibition of Archaeological Finds of the People's Republic of China. The exhibition opens April 20th at the Nelson Gallery of Art.

Ch'ang-an was the cosmopolitan center of the T'ang Dynasty which lasted from the years 600 to 900. Divided into symmetrical CORIDORS, the city had avenues 450 feet wide running north to south more than six miles. Surrounded by massive walls, the urban geography occupied 30 square miles. Inside the walls were a million people. Outside the walls, in the suburbs, were another million persons, mostly farmers.

The total population of China in the mid-8th century was nearly seven million - a figure not reached in all of Europe till the year 1500.

From Chiang-an, the famous Silk Road led camel caravans westward to trade with Antioch and the Mediterranean countries. It was along this road that silks, ceramics, brocades, gold and silver objects found their way to Europe.

Objects of this type and period are seen in the Chinese Exhibition.

In exchange, China received mid-eastern goods, including fast horses which inspired artisans casting bronzes and pottery objects, of the kind also seen in the exhibition. Immortalized forever through T'ang tomb figurines, the magnificent horses were used for polo-playing, for hunting, and for military campaigns. ~~A brother of the second T'ang emperor exclaimed - I would rather go three days without eating than a day without hunting.~~

The period was filled with sophisticated past-times - scholars sipping wine and writing poetry, courtesans leading civil servants in songs, dance and word games.

The T'ang Dynasty was one of ancient China's most glorious periods, and it lives still in the wonderful works of art found buried after more than a thousand years.

A little known and highly-secretive ritual accompanies the arrival of the Chinese Exhibition at the Nelson Gallery of Art. It is a story virtually untold in the travels of the great exhibition from Peking to Europe, to Canada, and now to the United States.

The ritual begins with the unloading of case after case containing the 385 priceless objects. From the air-cushioned trailers, the cases are moved to the Gallery where they are to be unpacked.

When the unpacking is to begin, the mood is quiet, unhurried, and deliberate. Only those curators and assisting personnel required for the job are on hand. No TV cameras, no newspaper photographers - only the necessary staff. This accounts for the unfamiliarity of our story. The outer case is unlocked and inside we begin the unraveling of a Chinese puzzle. Cases within cases within cases until the last box sculptured to the shape of the object inside is removed.

The conservators - one Chinese, one American - examine the object for any damage which may have occurred during shipment. The Gallery registrar checks off the number and description.

Then, the curators carefully place the object on a softly padded cart, and with slow, methodical speed, roll the cart to the front of the display case.

Again, no extraneous movements, no unsuspected distractions, shall interrupt the curatorial process.

Once the object is safely positioned and locked in its tamper-proof display case, the curators move on serenely to the next object's handling. It is a kid-gloves' operation - literally with kid gloves.

So when you see the Chinese Exhibition at the Nelson Gallery beginning April 20, remember how those 385 objects got into those display cases. It was an excruciatingly-slow process, but a ritual not without its absolute necessity. ^{AND} Keep in mind, the curators, ^{TOO,} need rest, ~~too~~ with ^{ARE SCHEDULED.. BUT} Regular morning and afternoon breaks for tea or soft drinks only.

Within the maze at the Nelson Gallery which houses the Exhibition of Archaeological Finds of the People's Republic of China will be lowly stone tools and rough pottery objects; and then the most refined, polished and beautiful examples of porcelain, bronze, and gold-and-silver craftsmanship.

Here are but a few examples --

A solid gold bowl of the T'ang Dynasty of about the year 750. It was found in North-Central China in 1970 as one of over a thousand art treasures buried at the mansion of a prince. Of the thousand pieces, more than 200 were of pure gold or silver.

Or, a chime of nine bronze bells dating to the 5th century Before Christ. Bells in a series such as these were hung on a rack and struck on nodes or bumps lining the sides. There were no clappers as in more modern western bells. Except for one unfamiliar note, the chime of bells nearly are tuned to our own modern musical scale of doe, ray, me, etc. *BUT SIGNIFICANTLY, THE FA IS ABSENT.*

Or, take the pottery figure figure of a squatting woman unearthed in 1964 in ~~the~~ Shensi Province of China. It is ~~nearly five~~ ^{OVER TWO} thousand years old. It is astonishingly - lifelike - austere but gently serene. It was made during the period when Chinese Warring States were unified and work was underway in joining the links which formed the famous great wall of China.

A fourth example - showing the variety and beauty in the Chinese Exhibition ^{is} a tall 8-sided porcelain vase in cobalt blue-and-white dragon design. It dates to the 14th century and is the early ancestor of ~~the~~ blue-and-white porcelains, such as Holland's Delftware. If you have any of the modern blue-and-white underglaze porcelain dinnerware,

vases, and the like, they are descendents of the Chinese craftsmen who began and perfected to the highest order the ~~manufacture~~^{MAKING} of porcelain.

The 381 other objects in The Exhibition are equally exciting. From the stones and bones of early man to exquisite crafts made in the 1300's, the Chinese Exhibition is a captivating walk through history.

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KBEA
CHINESE EXHIBITION
PROGRAM NO. 6 (GOOD COMPANY)

When the Chinese Exhibition opens at the Nelson Gallery later this month, it will have been to only five other cities in the Western world. The Exhibition of Archaeological Finds of the People's Republic of China opened with much to do in Paris at the Le Petit Palais nearly two years ago.

From there, it went to the London Museum where ~~with~~ artistic treasures had not caused such a sensation since the Finds of Egypt's King Tut went on view in the 1930's.

Vienna and Stockholm were next, and the acclaim for the Exhibition in these two European capital cities was equally pronounced.

The North American stops began last year. Standing lines were long at Toronto's Royal Ontario Museum. In all more than 400,000 persons saw the Exhibition in Canada.

Preparations to receive the show were already underway at the National Gallery of Art in Washington, D. C., and negotiations pushed ahead at the highest levels of Government for a second U.S. stop. Many major cities with large and famous museums vied for the honor.

Last summer, the announcement was made. Kansas City's William Rockhill Nelson Gallery of Art-Mary Atkins Museum of Fine Arts was chosen. With generous support from the National Endowment for the Humanities, a Federal agency, the Nelson Gallery began planning for the mammoth task of space to accommodate the Exhibition and would have to find 20-thousand square feet of space in all. Existing permanent collections would have to be moved to other rooms of the Gallery or put into storage.

Scheduling of other visiting exhibitions would have to be done with precision. The famous Musay-Geeyay exhibition, for example, would have to be gotten in and out before special construction for the Chinese Exhibition could begin. Plans for the annual Jewel Ball, scheduled for late June, would demand extra-special care, since the Chinese Exhibition would close but two-and-half weeks earlier.

Mounting a Chinese Exhibition is a complex business. Doing it well is the challenge. Other cities of the world which have done it await our performance. The estimate of quarter-of-a-million persons who will see it in Kansas City can judge for themselves.

In China nearly 2,000 years ago, people believed that horses had magical qualities. When a person died, celestial horses — those which could fly — would change to dragons and carry the dead to the next world.

To help with the journey, horse figures ⁱⁿ case in bronze, pottery, and other materials ⁱⁿ were buried with the deceased.

In our time, the horse figures have been dug up ... and we see them with wonderful clarity through the Chinese Exhibition opening in Kansas City, April 20th.

The most famous flying horse in the world today is in the Exhibition. ~~FLYING HORSE AS THE CHINESE PRINCE~~ The galloping horse of Kansu, discovered in a general's tomb in 1969 ~~and~~ had been buried during ^{the} second century AD in Western China. It was part of a large hoard of objects which included 39 bronze horses, carriages, drivers, and attendants. Many are seen in the Exhibition.

The unknown craftsman who designed the flying horse of Kansu used wonderful imagination. To show the height and speed of the horse, the artist placed the spirited horse's right rear hoof on the back of a bird in flight. The bird - a swallow - looks back with great amazement.

Perched in its own case at the Nelson Gallery-Atkins Museum, the horse will be a focal point to capture the imagination of old and young alike. A high chimney-like glass cylinder surrounds the horse and ^{allows} the visitor the wonderful opportunity of viewing it from all sides. Round-and-round the viewer walks to see the amazing detail contained in the figure. The strong, taut stride

...the upward sweep of the tail...the head held high and the mouth open to bare powerful teeth...all give a spirit to the horse that remains unmatched in art history.

The flying horse of Kansu is but one of 385 objects to be seen at the Nelson Gallery-Atkins Museum beginning April 20. He awaits the would-be adventurer who in his own imagination will journey to unknown horizons.

~~This is Rob Martin.~~

Taking the Chinese Exhibition out to the people is one of the primary challenges and unique aspects of the Exhibition's visit to Kansas City.

While tens-of-thousands of persons ^{ages} ~~levels~~ including students of all will visit the Nelson Gallery-Atkins Museum, many more will not have the opportunity.

To help extend the valuable educational benefits of the Exhibition, lecturers of the Nelson Gallery are speaking in many cities in Missouri, and in other areas of the Midwest. The National Endowment for the Humanities and the Missouri Council on the Arts are underwriting many of these lectures.

Special lectures in and about the Kansas City area are also being ~~made~~ ^{given}. These include addresses to out-of-town groups coming to the Exhibition but who want some knowledge of the objects before seeing them. In a number of cases, these lectures are being ~~held~~ ^{given} in local hotels where visitors are staying.

In other educational efforts, audio/visual cassettes dealing with ~~the~~ periods and cultures represented in the Exhibition are being produced and will be available to schools and universities.

Because the Chinese Exhibition reflects 600 thousand years of material culture, the more information one has about the history involved, the better the appreciation for the ~~art~~ ^{art} objects themselves.

Visitors will be able to see and read about this history of various periods in the large wall labels to be displayed in the Exhibition. ~~Additionally~~ ^{also}, each object is described by means of a

small identifying label on each display case. VISITORS MAY ALSO RENT A TAPE RECORDING DEVICE WHICH "TALKS" YOU THROUGH THE EXHIBITION.

In all, The Exhibition of Archaeological Finds of the People's Republic of China is a giant history lesson of ~~the most~~ profound educational value. It is one of most fascinating history lessons ever told via artistic objects. One journeys through half-a-million years of time in barely an hour-and-a-half - entering the Stone Age and exiting from the 14th century. It is a journey filled with artistic adventure and comforted with the soothing serenity that art beauty provides.

#

Lured by famed art collections such as the Chinese Exhibition, many an American succumbs to the bite of the collecting bug.

Marc Wilson, Curator of Oriental Art at the Nelson Gallery-Atkins Museum, cautions against letting art-buying money burn a whole in your pocket.

Wilson says running out and buying the first object you see is usually a mistake. Take your ~~time~~ ^{Time}. Make visits to local galleries and museums to study painting, sculpture and other objects you like. Ask for advice from the gallery staff.

Then, find a reputable art dealer from whom to buy.

Wilson's own time these days for counseling ~~would be~~ ^{greatly} collectors is ~~generally~~ reduced as he goes about preparations for mounting the most complex exhibit ever to visit the Nelson Gallery.

The Chinese Exhibition, which opens April 20, is one of the largest collections ever seen in North America. Kansas City is the second American city to receive it and only the sixth stop on the exhibition's international tour.

As to amateur collecting, the young curator says there are good values in original works of art for the average person to buy. He advises against buying popular or faddish kinds of art, such as contemporary painting, which he contends have inflated prices.

Instead, search out desirable art objects that aren't in vogue.

What ~~reproductions~~ ^{About}? An honest reproduction, Wilson says, is as exact a copy of the real object as an artist can make. Look for those which are copied as much like the original as possible.

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(Collecting)

He notes there will be no reproductions of objects in the Chinese exhibition available at the Nelson Gallery. The ones which have been sold elsewhere are inferior copies.

Finally, what about buying art for investment? Laurence Sickman, Director of the Nelson Gallery, says it's risky business. Doing it successfully takes years of experience, a deep knowledge and thorough understanding of the art market.

*THE AMATEUR COLLECTOR, LIKE ALL BUYERS, HE CAUTIONS,
SHOULD BEWARE.*

#

KBEA
CHINESE EXHIBITION
PROGRAM NO. 10

(PERSONALITIES)

Laurence Sickman is an internationally renown art scholar.
Marc Wilson is a young, brilliant curator of oriental art.
Joan Stanley-Baker is an art historian, lecturer, and part-time
beekeeper.

These ~~three~~ are three of the important personalities involved
in bringing the famed Chinese Exhibition to Kansas City's Nelson
Gallery-Atkins Museum.

Laurence Sickman, Director of the Nelson Gallery for more
than 20 years, spent several years in China in the 1930's. He
traveled there again two years ago after the establishment of
trade and CULTURAL ties with the People's Republic.

Marc Wilson, the 33 year old Nelson Gallery curator, studied
at Yale and spent two years in Taiwan as a translator and con-
sultant to the National Palace Museum.

Both he and ^{Laurence}~~Mr.~~ Sickman speak fluent Chinese.

Joan Stanley-Baker was born in China and studied there and
in Europe. Since coming to the United States, she has been a
student, writer, and lecturer on Chinese and Japanese art. She
once served as art critic to the Japan Times. For the Chinese
Exhibition, Mrs. Stanley-Baker is Director of Educational Services.

Sickman, Wilson and Stanley-Baker are joined by a small but
dedicated staff at the Nelson Gallery-Atkins Museum for MOUNTING
one of the great CULTURAL events of ~~the Western world~~
^{of} this century.

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(Personalities)

The Exhibition of Archaeological Finds of the People's Republic of China will open in Kansas City on April 20th. In it are 385 art treasures of priceless value and incomparable beauty. Excavated under scientific conditions in China during the last 25 years, ^{REPRESENT} ~~reflect~~ The artifacts half a million years of material culture.

#

In ancient Rome, Tiberius Caesar issued an edict forbidding all Romans, except the very elite, from wearing silk. All the silk in the Roman Empire was coming from China, and it was a precious commodity. At that time of history, all the gold of Europe put together could not equal that in the coffers of China's Han Imperial treasury. Such ^{was} ~~as~~ the world of the 2nd century.

AT THE TIME, In ANCIENT ROME, Tiberious Caesar issued an edict forbidding ~~FROM~~ ^{ONLY SELECT MEMBERS OF THE ELITE COULD DO SO.} ~~ORDINARY~~ Romans to wear silk. All the silk in Rome was coming from China, and it ~~was a PRECIOUS COMMODITY.~~ ^{THE ROMAN EMPIRE} and all the gold of Europe put together, could not equal that in the coffer of China's Han Imperial treasury. Such was the world in the 2ND century.

IN FACT — When Western man was running around in animal skins and garments of rough woven grass, the Chinese had perfected the art of sericulture or taming and controlling the silk-worm.

To obtain the longest ^{SILK} strand of silk from the cocoon of silk ~~worm~~, Chinese specialists would ^{RAISE} take the worms in trays. ~~The worms~~ were arranged in age groups. At a certain moment of their lives silkworms spin cocoon around themselves to hid the extraordinary process which turns a pudgy, shiny silkworm into a white, fluttering moth. ^{ORDINARILY,} The moth bites a hole through through the cocoon and emerges into the second phase of life. But in the process, the cocoon is ruined. So, to obtain the long thread, the silk-makers ^{Learned} ~~must~~ ^{how to} anticipate the precise moment at which the cocoon is at its maximum thickness ^{— JUST BEFORE THE MOTH} and change from worm to moth ~~is not quite complete.~~ Dropping the cocoon into boiling water, the specialist ^{began} to unravel the silk with patient and nimble fingers. One cocoon may yield a filament of nearly two thousand feet. Long.

The Chinese also invented the techniques for twisting the filaments into strong threads, and developing ^{sed} looms to weave them into the filament cloth.

In the Chinese exhibition, we see examples of cloth of great beauty. A garment measuring six feet across the sleeves and four feet long - unearthed in a two-thousand year old tome - weighs

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only one-and-a-half ounce³. From the same tomb come richly ornamented silks hand-embroidered with a fineness which cannot be matched today.

~~Silk has been a major export item from China since antiquity. Its value is known across the world. Overland routes linking the western part of China to the east coast of the Mediterranean long trodden by camel caravans of pilgrims and merchants is known as the Silk Road. Though silk was exported to distant lands, the secret of mastering the silk worm was not learned by the Europeans for centuries because of the vast distance between them and China. The goods were transported by relay teams and not by Chinese merchant-couriers who might have explained the ways of taming the worms.~~

In China, the ruling classes wore silk at least from the 16th century BC, while the farmers wore garments made of linen, made from plant fibres. As early as the 5th millenium BC weaving and sewing were part of family life. Stone Age pottery found in recent years is occasionally decorated with impressions made from a coarse woven textile. Bone needles have also been found - some dating to the Old Stone Age, or roughly 400,000 years ago.

IN ALL, CLOTH-MAKING, ESPECIALLY SILK, HAS
BEEN A CHINESE TRADITION OF THE OLDEST
ORDER.

#

The Chinese Exhibition ~~A~~ officially designated The Exhibition of Archaeological Finds of the People's Republic of China opened in Paris nearly two years ago. It stirred the Western World by the simple grandeur contained in the nearly 400 art objects.

Half ~~of~~ million years of man's development are seen in a sweeping historical panorama, captured in a collection of artifacts ranging from primitive ~~A~~ stone hammers to the finest ~~of~~ porcelain pots and vases. In between are bronze galloping horses, a jade-and-gold burial suit and tiny wonderfully cast leopards. In all, the visitor sees the movement of man ~~A~~ and more specifically ~~of~~ Chinese man ~~A~~ through history from the Stone Age to the 14th century.

The Chinese Exhibition is especially significant because of the objects having been scientifically excavated during the last 25 years. The archaeologists know exactly where they were buried, how long they ~~ve been there~~ ^{were in the ground} and, as accurately as is presently possible, the various ~~ancient~~ cultures they represent.

The Exhibition is a journey through history ... and fascinating history it is. Not only do we see the incredible craftsmanship of succeeding ages, we see the lifestyles, beliefs, and notions of the wealthy and poor alike.

From the exhibition, we learn that China no doubt is the oldest civilization -- older than egypt, Mesopotamia, the Fertile Crescent and the other watersheds of Western man.

We acknowledge, at least, that for half a million years the Chinese tradition remained unbroken. Each succeeding

(more)

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The Chinese Exhibition has been see in only five other world cities since it left Peking in the spring 1973. Kansas City is its sixth stop. It is an Exhibition of staggering proportions - an exhibition not be missed. ~~This is Rob Martin.~~

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(12)

generation produced a heritage of magnificent artistic and cultural achievement.

While the ~~Western~~ world celebrates significant cultures a few thousand or a few hundred years old -- such as our own -- Chinese civilization has thrived for tens of thousands of years. Studying a map of the world shows China and the United States occupying a similar amount of land mass. ~~The~~ ^{geographic} sizes are much the same. Now, these two separated, distinct cultures are brought together -- through art -- for the understanding of each other's ~~own~~ traditions.

The Chinese Exhibition is of staggering proportions -- an exhibition not to be missed.

Perhaps no other aspect of life reflects a people's culture as much as the serving and eating of food.

It is said that man is what he eats.

In ancient China, we know that succeeding generations bridged the fanciful of lifestyles of growing fat or remaining trim, and fashion dictated the size one should be during various periods. Through the Chinese Exhibition, we learn tremendous lessons about the eating habits of the Chinese from 600-thousand years ago to the 14th century. We learn, for example, that people plagued with hard, unyielding lands and thin harvests — *such* *as the Chinese* — still serve up wonderful cuisine.

It was not due to lack of food that the ancient Chinese produced elaborate sets of vessels for preparing and serving foods and wines. Food and wine vessels found during the last 25 years -- and shown in the Chinese Exhibition -- attest to the importance which eating *played* *enjoyed* in early China.

In Stone Age China, elaborate pottery vessels -- like those used in daily life -- were buried with the dead, so that -- they believed -- they would accompany the deceased into the *Afterworld*. ~~the~~ world. To the Chinese, eating assumed a significance beyond mere refueling of the body for survival. It comprised a social, ritual, emotional and artistic experience which is vital to a person's total well-being.

Studying the history of China of 4-thousand BC, a noted Yale anthropologist discovered that vessels buried in a given tomb tend to include the entire range of food uses, *including* *ed* *were* vessels for "cooking and serving grain, vessels for serving meat dishes,

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and vessels for drinking."

He tells us that the prime minister of the Shang Dynasty, ^{of} about 1200 BC, [^] was originally a cook. In fact, some sources say, it was his cooking skill that first brought him into the king's favor.

A fascinating discovery was this. In the king's palace of almost 4000 persons, [^] with the responsibility of running the palace [^] almost 60 percent handled food and wine. ^{These} This included 160 master dietitians, 70 meat specialists, 128 chefs for family cooking, an equal number for guest cooking, 62 assistant chefs, 335 specialists in grains, vegetables and fruits, 342 fish specialists, 28 meat dryers, 110 wine officers, 340 wine servers, 62 icemen, and on it goes.

In the Chinese Exhibition we see the importance which eating played in the development of the Chinese people for more than 600,000 years. ^{In fact} [^] More than one-third of the 385 objects are food and wine vessels.

#

Chinese character-writing ^{OR} calligraphy has long ~~been~~ fascinating ~~to~~ the Western world. ^{Today,} Many American schools teach calligraphy even as ^{the} elementary ^{LEVEL} ~~lesson~~.

With the arrival of the Chinese Exhibition in Kansas City, character-writing will be seen in signs, publicity and other printed materials. So here's our calligraphy lesson for today.

^{TRADITIONALLY,} Chinese writing is read vertically, from top to bottom, and from right to left. A traditional Chinese book opens at the back - so Westerners say. However, the Chinese are quick to point out that it is the Westerner who opens the book from the back, as books were first bound in China, where paper was invented in the 1st century and movable type in the 8th ~~century~~. The first book printed in the west ^{WAS} the Gutenberg Bible ^{and it didn't} hit the stands ~~in the~~ 15th century ⁷⁰⁰ years later.

What about those little blocks that make up the so-called Chinese character? How did they come about?

~~most likely the oldest~~
Earliest squiggles -- found on six-thousand year old pottery -- have not yet been deciphered. Ritual bone writing, which came later reveals much more. An oracle would pose questions to the spirits by etching characters on animal bones. In the Chinese Exhibition, we see an ox shoulder blade so inscribed. A heated rod was applied to the bone and heat caused a crack to run through the bone to either a "yes" or "no" answer. More than five-thousand different characters of fairly well-developed forms have been discovered among these inscriptions.

They make up the earliest written language yet found in China.

The Chinese character began as small pictures: a circle with a dot in the center for "sun" and "day", a crescent for "moon", ~~a standing cross with two "branches" jutting diagonally from the bottom of the cross section stands for "tree", and so forth..~~ In time, ~~these pictures were elongated and squared off.~~ The character meaning along with the phonetic sound to speak it ~~were later combined.~~

On the banner ³ containing the phrase - the Exhibition of Archaeological Finds of the People's Republic of China - there are ~~somewhat~~ recognizable characters. ^{which means} Chung (middle), is the top character. It is a vertical stroke cutting down the middle of a horizontal box. The third character ~~is~~ pronounced "ren" ~~and~~ is a (man) - a character standing firmly with legs spread apart.

In sum, the Chinese written language looks like what it says, ~~and~~ the Japanese adopted it for their written language. Though spoken Japanese is totally unrelated to Chinese,

People of the two nations are able to communicate in writing.

#

Now [^] on its epoch-making world tour [^] the Exhibition of Archaeological Finds of the People's Republic of China is unique in several respects. The Exhibition spans 600-thousand years of man's continual history in China.

All of the 385 objects in the Exhibition come from systematically-excavated sites. All are documented by time, place, and age. They come to the viewer from the place where they were found. They come in historical sequence.

What results is a clear view that is not always possible with art objects gathered from several sources. In the Chinese Exhibition, we see not only local manufacture of certain types of works but ^{also} the great commercial and cultural traffic of ancient China ~~of the times they were made~~. The Exhibition is grouped into 34 sections determined by period and excavation site. Selected objects from a given tomb are shown together. In this way, the viewer sees [^] as much as possible [^] what Chinese archaeologists saw when the objects were excavated. ^{Due up}

The objects ^{include} ~~range from~~ skull remains and tools of early stone age man, pottery, bronzes, porcelains, murals, jade ornaments, brocade fabrics and sculpture.

They are unique in that not a single object is by a signed artist. All were made by unknown Chinese craftsmen of many ages. On the artistic level, the Chinese Exhibition represents a panoramic view of the visual consciousness —not of individuals— but of a whole people progressing over half-a-million years of time. The Chinese people may well be the oldest civilization on earth, and we see the majesty of that civilization as it has developed

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(Unique Aspects)

over literally hundreds of thousands of years.

The Exhibition has been described as a once-in-a-lifetime opportunity, and even that description may be conservative in light of the fantastic variety of material culture revealed in the 385 objects. By any standard, it is an opportunity of sweeping magnitude.

By its very name, the Exhibition of Archaeological Finds of the People's Republic of China belongs to the Chinese people. It is a collection solely determined by the Chinese from the selection of thousands of artifacts excavated since 1949.

For purposes of the exhibition - which opens at the Nelson Gallery-Atkins Museum on April 20 - a 60-page black and white catalogue ~~promises~~ ^{PROVIDES} the "official" ^{CHINESE} description of the objects, of the periods they represent, and of the cultures which they reflect.

The descriptions in the catalogue also tell us a great deal about the People's Republic.

From the foreward, we read:

("read the foreward"
ATTACHED)

This official catalogue is now available at the Nelson ^(bookstore) Gallery for those wishing to know more about the Chinese Exhibition prior to its opening April 20th. IT IS PRINTED IN BLACK AND WHITE, WITH NO ILLUSTRATIONS, AND SELLS FOR \$1.50. A COLOR, ILLUSTRATED CATALOGUE WILL ALSO BE AVAILABLE.

#

KBEA
CHINESE EXHIBITION
PROGRAM NO 17

(NELSON GALLERY)

The Chinese Exhibition, opening April 20th, will be housed in one of ~~the~~ great museums of the Western World -- Nelson Gallery-Atkins Museum in Kansas City.

Opened in 1933, the Nelson Gallery-Atkins Museum prospers from the estates of Colonel William Rockhill Nelson, former editor of the Kansas City Evening Star, and of Mary Atkins, a wealthy arts patron.

Nelson, who died in 1915, provided a \$13 million trust fund for the establishment of the main building and the acquisition of works of art. ~~A~~ A stipulation of the Colonel's will said the gallery could not purchase a work of art until the artist had been dead for 30 years.) Upon her death in 1911, Mary Atkins left a substantial part of her estate for the purpose of building an art museum in Kansas City. The combined resources produced what is today the seventh largest museum in the United States.

Situated on 20 acres of sprawling lawns and trees in South Kansas City, the imposing limestone structure houses outstanding collections of American, European, and Oriental art. With the completion of the Frank Crowell Wing - now under construction - the building will occupy 58 galleries and 11 period rooms.

(more)

KBEA
CHINESE EXHIBITION
PROGRAM NO

(NELSON GALLERY)

THE CHINESE EXHIBITION, OPENING AT
20TH WILL BE HOUSED IN ONE OF THE FINEST
THE MARY ATKINS MUSEUM OF FINE ARTS
MUSEUMS IN THE WESTERN WORLD.

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(more)

The formation of the Oriental collection - reputed to be among the finest in the Western World - began in 1930. The collection embraces the arts of the Near East, Far East, and Southeast Asia. Sumerian, Iranian, Indonesian, Chinese, Japanese, and Korean art forms are represented.

In the Chinese collection, a dragon-design Jade Ritual Disc, called a Pi (bee), dating to about the 4th century B.C., a tall wooden 11th century "Kuan-yin" diety figure, and a limestone cave carving from about 522 are considered especially fine. The Gallery's large collections of Chinese paintings and furniture also have the reputation of being among the best of their kinds.

The stature of the Nelson Gallery-Atkins Museum is, in fact, very ~~high~~ among institutions of its kind in the Western World. It is this stature which ~~will~~ embrace the Chinese Exhibition during its stay in Kansas City.

#

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3/75

ciates, Inc.

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gh among institutions of its kind in the
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ition during its stay in Kaasas City.

#

KBEA
CHINESE EXHIBITION
PROGRAM NO~ 18 (APPRECIATION)
(For Friday, April 18)

This is the weekend -- the opening of the Chinese Exhibition.

A long and ~~strenuous~~ strenuous effort --- a the mounting of a vast and wonderful collection of art and artifacts -- will receive its public ~~acclaim~~ ~~acem~~ acclaim.

In many ways, this exhibition -- covering more than ~~a~~ half a million years of man's development -- takes as much as it gives....and it gives magnificently. The collection takes -- in that it boggles the viewers' minds. It captures and captivates^a the brain cells. It demands surrender of preconceived notions about China and the Chinese People. It commands and receives careful attention to detail and to the overall reconsideration of one's ordinary consciousness of the creative spirit. of man.

It staggers and challenges any mundane appreciation for beauty and form. It beckons full appreciation, and it does not let the viewer escape without the viewer's own senses being ~~being~~ milked of their own artistic values.

While taking, the Chinese Exhibition gives in every respect. It holds nothing back. The dynamic quality of man's developmental genius -- an ability to produce fully, imaginatively, and perpetually -- is seen in each and every object. A spiraling dragon on blue and white porcelain....the forward and downward thrust of a primitive unicorn carved of wood.....the mystical and horrible shimmer of a jade burial suit with 24 ounces of pure gold thread....a flying

but noticeably wing-less horse in rbonze....~~tiny~~ innocently tiny
leopards with tinsel, restrained artistic muscle power -- these
and hundreds of other fantastic artifacts slap our sensibilities
with refreshing intellectutual give-and-take...of the highest
virtue.

The Archaeological Finds of the People's Republic of
China opens this Sunday at 2 ~~p.p.~~ p-m. Come prepared for a
sobering experience. It is not an art show of ordinary
dimensions. It is an exhibition of the most wonderfully-exeiting
adventures into the past. But not the past alone. Art is
timeless, and here we see ~~time~~ ^{TIME} stood still -- waiting for
the curious mind to probe and to be probed.

(APRIL 19

Tomorrow - April 20 - the famed Exhibition of Archaeological Finds of the People's Republic of China begins its seven-week visit to the Nelson Gallery-Atkins Museum. ^{HERE IN KANSAS CITY} The doors to the general public open at 2 p.m.

Tonight, a special showing for visitors from the U. S. State Department and ^{the} National Endowment for the Humanities, and for representatives of the People's Republic, will be held at the Gallery. The National Endowment for the Humanities is a federal agency which is supporting the showing of The Exhibition in Kansas City.

The Exhibition covers 600 thousand years of history and material culture and represents the first major collection ^{of} systematically-excavated art objects ever seen outside China. All have been dug up since 1949 under careful archaeological conditions.

In the collection - which has been ^{INSURED} identified for loss or damaged by the United States Government ^{TO THE LIMITS OF \$50 MILLION} includes the most primitive kinds of stone tools and the most exquisitely crafted artifacts ever produced by man - even to this day.

All of the 385 objects in the Exhibition are by unknown craftsmen of many periods. These were not highly paid ^{ARTISANS} artisans but rather ~~JUMBLE ARTISANS AND CRAFTSMEN~~ common people whose works were produced principally for the aristocracy of ^{THEIR} ~~the~~ times, ~~they represent~~. The earliest pieces show ~~early~~ ^{early} man scraping out his existence by chipping stones into tools. From there we see the discovery of fire as indicated in the ^{BURNING} firing of ~~early pottery~~ ^{BOOTS AND EARTH} Then, metal is discovered, and history changes its thrust. Bronze casting is developed, and man passes out of the stone age.

Succeeding ages perfect the arts of metal-making and pottery molding. Proto-or-the first attempts ^{at} of porcelain ~~manufacturing~~ ^{making} came along, together with emerging techniques of inlaying precious metals, such as gold and silver, ^{with} ~~into~~ bronze. At the end of the Exhibition, we see gold and silver bowls of the most ~~exquisite~~ ^{wonderful} design and casting, porcelain bowls and vases which have never been equaled in detail, and carved jade of magnificent quality.

THE CHINESE EXHIBITION OPENS TOMORROW
- AT 2 P.M. - AT THE NELSON GALLERY -
45TH AND OAK,

A

KBEA
CHINESE EXHIBITION
PROGRAM NO. 20

✓✓
(APRIL 20)

At 2 p.m. today, the famed Chinese Exhibition ~~opens at the~~ ^{OPENED}
~~the~~ north doors of the Nelson Gallery-Atkins Museum. While the exact
^{open for}
number of visitors today is not known, it ^{is} ~~is~~ expected that a
mammoth crowd will be gathered in front of the gallery for the
start of a celebrated seven-week visit.

Parking at the Gallery will be difficult, and ~~a general~~ ^{these}
suggestions are offered: join a car pool or come via public
transportation. If you drive, go to the area of Oak Street and
Volker. Parking will be available at lots marked in that area
and shuttle buses will carry passengers to the north doors of
the gallery. Other shuttle buses are available from the Sears
parking lot at ~~the~~ Country Club Plaza. This is the area of
47th & ^{SUMMIT} Jefferson Streets. ^{in the Plaza.}

On-street parking in the area of the gallery is posted by
zone and hour limitations, and the Kansas City police have an-
nounced that the restrictions will be enforced. This is neces-
sary in order to keep main arterials and secondary streets
cleared for the movement of heavy traffic and emergency vehicles.

Visitors to the gallery will use only the public entrance at
the north doors. This is the area of the driveway loop turn around
off of 45th street.

There is no charge for the exhibition. Only normal gallery
admittance fees will prevail during the visit. Once inside the
gallery, visitors will queue up in Kirkwood Hall within the
ROPES AND STATIONS ^{OR MAZE} provided, ^{then} ~~and~~ once inside the specially -
constructed labyrinth ^{which} houses the exhibition, visitors will
spend on the average of 1-1/2 hours viewing the magnificent

KBEA - Program No. _____

(April 20)

art treasures.

No photography will be allowed in the exhibition. This is to make the visit enjoyable for ALL visitors. Coats will have to be worn or checked, but not carried over the arm. Large handbags, brief cases, and *SIMILAR PARCELS MUST ALSO BE CHECKED.*

THE CHINESE EXHIBITION RUNS THROUGH JUNE 8TH, AND IT'S HOPED KANSAS CITY AREA RESIDENTS WHO HAVE THE TIME WILL VISIT ON WEEK DAYS. ON SATURDAYS AND SUNDAYS, ^{THERE} WILL BE LONG WAITING LINES. REGARDLESS OF THE WAIT, IT'S AN UNPARALLELED EXPERIENCE FOR ALL WHO COME.

H

Mon - 3pm

1/27

MARC:

Linda Bryant of KCMO (531-6789 X58)

Interested in talking w/you about appearing on the noon telecast telling about the coming Chinese Exhibition. Doesn't have a definite date - will discuss w/you what date would be best.



KCMO TELEVISION

FILE

125 EAST THIRTY-FIRST STREET KANSAS CITY, MISSOURI 64108 816/531-6789

January 30, 1975

Mark Wilson
Curator of Oriental Art
Nelson Gallery
Kansas City, Mo.

Dear Mr. Wilson,

As mentioned in our phone conversation of January 29th, the Noon Edition show would like to request permission to film portions of the Oriental exhibit which will arrive here in April. We would be most happy to cooperate with your staff in any way to make this possible.

Please forward our request to the Chinese delegation, and let me know of your results. We will be looking forward to your visit on our show.

Sincerely,

Linda Bryan

Linda Bryan
Noon Edition Hostess

*March 25
6-8 minutes
Background*

*April 22-23
film*

BROADCASTING DIVISION / MEREDITH CORPORATION

WHEN AM-TV SYRACUSE • WOW AM-FM-TV OMAHA • KPHO AM-TV PHOENIX • KCMO AM-TV & KFMU (FM) KANSAS CITY
WNEM TV FLINT-SAGINAW-BAY CITY

MEMORANDUM

February 25, 1975

To: M. Wilson/S. Songer

From: R. Martin

Subject: WKCMO TELEVISION

Stan Cramer and a camera crew will be filming in the oriental galleries beginning at 10:00 a.m., Wednesday, February 26. They will arrive at the west doors with a large dolly which will be used in the galleries as a mount for a camera tripod.

Please alert the guards at the north and west doors.

Thank you.

MEMORANDUM

February 21, 1975

To: L. Sickman/M. Wilson/J. Stanley-Baker
From: Rob Martin *RM*
Subject: KCMO-TV

For your information, KCMO will be here Monday morning, 2/24 at 8:30 a.m. to begin filming "behind-the-scenes" activities, especially construction, for the station's planned 30-minute special on the gallery and the Chinese Exhibition. That program is tentatively scheduled to be aired on April 19 at 7:30 p.m.

In the next few weeks, the station will be making other visits to get additional footage as construction progresses, to shoot general gallery footage, including the Oriental collection, and to do on-film interviews. I will keep you apprised of the planned visits.

##

KCMO TELEVISION

125 EAST THIRTY-FIRST STREET KANSAS CITY, MISSOURI 64108 816/531-6789

February 25, 1975

Mr. Robert K. Martin
The Chinese Exhibition Office
Nelson Gallery - Atkins Museum
4525 Oak
Kansas City, Missouri 64111

Dear Rob:

As we have been discussing, KCMO-TV is beginning production of a thirty-minute prime time film documentary dealing with "The Exhibition of Archaeological Finds of the People's Republic of China." The documentary will detail the Gallery's preparations for the Exhibit and will, of course, feature the Exhibit itself.

The program will be broadcast at 7:30 PM on Saturday, April 19, 1975, and because of the prime viewing hour it will be possible for approximately 2 1/2 million people throughout the Midwest to see the program.

Because the program will air before the Exhibit opens to the public, it will be necessary for us to obtain, in advance, all the visuals possible.

We would hope to receive permission to film the arrival, uncrating and set up of the Exhibit. I realize that security is of the essence and I can assure you that we will present no security problems. The filming will be completed entirely by KCMO-TV cameraman Charles Campbell and me. While supplementary lighting would be desirable for filming the arrival and set up, if necessary we would be willing to complete the work under the condition of no additional lighting. In either case, we would be as unobtrusive as necessary and in no way would we interfere with normal set-up activities.

It is our firm resolve to provide specific and accurate narration dealing with each piece of the displayed Exhibit that is included in the program. As a means of assuring that accuracy, and to lend valuable credence to the program as a whole, we are requesting that a member of the Chinese delegation attached to the Exhibit, record that part of the narration. This could be accomplished on an audio tape recorder and off camera, with the dignitary reading from a text that has met with his prior approval.

BROADCASTING DIVISION / MEREDITH CORPORATION

WHEN AM-TV SYRACUSE • WOW AM-FM-TV OMAHA • KPHO AM-TV PHOENIX • KCMO AM-TV & KFUM (FM) KANSAS CITY
WNEM-TV FLINT-SAGINAW-BAY CITY

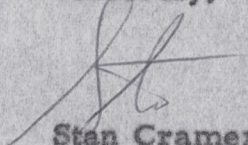
Mr. Robert K. Martin

-2-

The display of the Archaeological Finds of the People's Republic of China in Kansas City is indeed a rare opportunity for Midwesterners to learn firsthand about the cultural history of a people so similar in occupational background. Our goal in producing the program is two-fold: To entice all viewers to come and see the Exhibit; and to permit those who cannot come to Kansas City to gain some knowledge about the cultural heritage of the People's Republic of China.

Because of the pressing deadlines and production schedules, we would hope these matters can be resolved at the earliest possible time.

Sincerely,



Stan Cramer
Director of Community Affairs
KCMO-TV

SC:pab

cc: Mr. Laurence Sickman

Mr. Ralph T. Coe

Mr. Marc F. Wilson ✓

MEMORANDUM

3/9/75

To: S. Songer/B. Horn^aday

From: R. Martin

✓cc: M. Wilson

Subj: KCMO-TV - Stan Cramer

The two-man crew, filming for a documentary, will return to the gallery at approximately 9:30 a.m., Monday, 3/10 to just and finish the remaining views of objects in the Oriental galleries. If they have "cool lights" with them, they also want to shoot the jade pieces which were discussed.

Additionally, they will be filming sequences in the area of Mr. Sickman's office, if the director's schedule permits. I am handling that aspect.

March 10, 1975

Mr. Stan Cramer
Director of Community Affairs
KCMO-TV
125 E. 31st Street
Kansas City, Mo. 64108

Dear Stan:

This is to formally respond to your letter of February 25.

First of all, we're very much appreciative of the time and effort which you and Charles Campbell are devoting to the careful filming within the gallery. We look forward, as you do, to the completion of a most interesting and informative documentary about the Nelson Gallery-Atkins Museum, the existing collection, and the Chinese Exhibition.

As indicated to you by Marc Wilson, the challenges related to filming of the unpacking of the artifacts are complex. Noise, lights, and the sheer presence of extra persons -- distractions of any kind -- contribute adversely to the curatorial process and in some respects increase the potential for error. At the same time, we believe such coverage could contribute immeasurably to the understanding of the exhibition. Then, too, we all admit, "It's a terrifically interesting story."

In any case, such coverage has not been approved, and I do not anticipate that it will.

As for a tape recording of a member of the Chinese curatorial staff, this is an area which may yet prove possible. Since the Chinese encourage their own exclusive interpretation of art and history, this taping has merit. My suggestion is that this request be made directly to the Chinese Liaison Office in Washington. Please call me, and I'll provide you the specific name and address.

-2-

Again, we're appreciative of your interest, and we look forward to the successful completion of your project.

Sincerely,

Robert K. (Rob) Martin
Project Director

cc: Laurence Sickman
Marc Wilson

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中華人民共和國出土文物展覽

MEMORANDUM

March 18, 1975

To: Marc Wilson
From: Rob Martin *RM*
Subject: KCMO-TV Documentary
cc: L. Sickman
S. Songer
B. Hornaday

In order to complete his work on the documentary program related to the gallery, Stan Cramer of KCMO Television, has requested our assistance as follows:

Friday, March 21.

- 1) Filming of Marc Wilson interview.
- 2) Filming of Marc Wilson and Stan Cramer with slide projector.
- 3) Filming of general gallery scenes.
- 4) Filming of the jade pieces which was begun last week.
- 5) Filming of the "Fishermen" painting.

Cramer and his cameraman will arrive at approximately 7:15 a.m. to begin setting up for the interview with you. This will be in the Crowell Room. When you arrive at 9 o'clock, you can walk right in and we'll keep your involvement to a minimum. They'll be showing slides and interviewing you at the same time. You'll give a short description of 16 to 20 objects in the exhibition.

(more)

-2-

Please choose the 16 to 20 slides that you want to discuss, and I'll get them from Jean late Thursday, so that Stan and I can run through them before your arrival Friday morning.

Subject: Cool Lights

We've called every place in town, and nobody but nobody can tell us about "cool lights". This item remains unresolved at this writing.

##

MEMORANDUM

May 7, 1975

FROM: Rob Martin
SUBJECT: KCMO-TV Documentary/Nelson Gallery

On Monday, May 12, at 7 p.m., KCMO-TV (Ch. 5) has arranged for a screening of the 30-minute documentary which the station filmed at the gallery. Titled "Treasures of China," it was first aired on April 19. (The attached TV GUIDE tells about it.) This is a special showing for gallery personnel who helped with the project.

Please notify Beverly Rosenberg if you will attend.
(Ext. 54)

####

Mass

Educ Programs Apr 9-25

TV GUIDE

25¢

Top Game-Show Winner: The IRS

Page 2



close
up

NELSON ART GALLERY
8:00 **5**

TREASURES OF CHINA

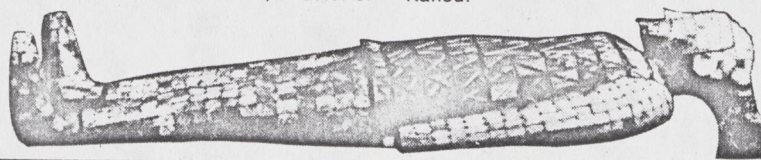
Special: A renowned Chinese art display—The Exhibition of Archaeological Finds of the People's Republic of China—goes on display at the Nelson Gallery-Atkins Museum.

Kansas City has been chosen along with Washington D.C. to display the artifacts because of this city's reputable permanent Chinese art collection, its gallery and staff. The art objects on display represent the history and culture of the Chinese civilization from 600,000 B.C. through the Yüan Dynasty of the fourteenth century A. D. All have been arranged in 34 chronological groups containing 385 art pieces.

In addition, Laurence Sickman, director of

the gallery, discusses the 2300 year old jade ritual disc and other artifacts in the permanent Chinese collection.

Marc Wilson, curator of Oriental art at the gallery, describes the tailor-made burial suit (pictured below) of 2160 jade plates sewn with gold wires for Princess Tou Wan in 113 B.C. which is the highlight of the show. Host Stan Kramer and Wilson discuss a pair of leopards inlaid with gold, silver and garnets from Prince Liu Sheng's tomb and the galloping bronze horse and the procession of chariots and horsemen from a 2nd century Eastern Han tomb in Kansu.



A-16 TV GUIDE

REUTER/FASONE ADVERTISING, INC.
4050 BROADWAY
KANSAS CITY, MISSOURI 64111
(816) 753-7272

Script for 30-second TV spot
discussed in the Work Report

Nelson-Atkins Museum
30sec VTR
Chinese/Nelson

(music open - Chinese - & under)

stimulating
movements always
keeping 3/4 of the
art object on screen

The most significant cultural event
to ever take place in Kansas City.

change action
to feature
Flying Horse

The world renowned Chinese Exhibition.
of Archaeological Finds.

The priceless Flying Horse of Kansu
is among the 385 art objects.

contd various
visuals

It is a unique tribute and distinct
honor for Kansas City and for you...

See the Chinese Exhibition of Archaeological
Finds...

beginning April 20th at the
Nelson Gallery-Atkins Museum

REUTER/FASONE ADVERTISING, INC.
4050 BROADWAY
KANSAS CITY, MISSOURI 64111
(816) 753-7272

Nelson-Atkins Museum
10sec VTR

Flying Horse
&
other visuals

The Chinese Exhibition of Archaeological
Finds...

A distinct honor for Kansas City and you.

Beginning April 20th at the

Nelson Gallery-Atkins Museum.